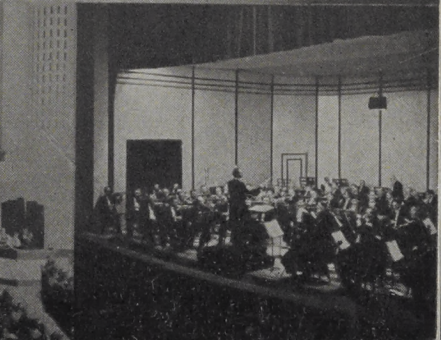
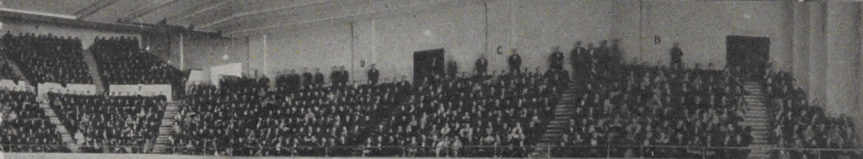
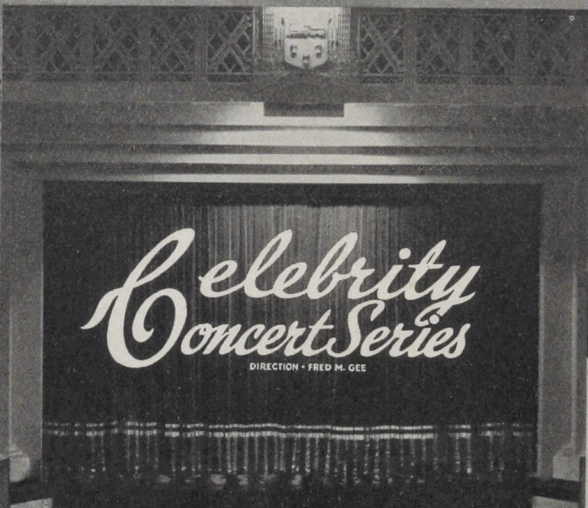


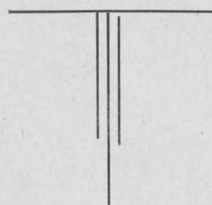
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Simon Barer

SIMON BARER was born in Odessa, in that stretch of fertile plain that borders the Black Sea, not a hundred miles from the tiny village to which Anton Rubinstein gave importance by his birth.

The first indication in the Barer family that they had acquired a genius was when their infant son was discovered lying prone on the floor of the living room with his ear cupped to the parquet. He protested vigorously at being taken up, and then it was discovered that he had been listening to the piano on the floor below.

In due time, when he was eleven, he was sent to the Leningrad Conservatory, the same one now under a different name, that Rubinstein founded in 1867. His first years there were spent under the tutelage of the brilliant Annette Essipoff; later he studied with Blumenfeld, whose Etude for the Left Hand is today one of the highlights of his concert repertoire.

Mr. Barer was 22 when he won the Rubinstein Prize, thereby acquiring incontestable rank as a virtuoso par excellence.

In 1929, he left Russia and settled in Berlin, making that city his point of departure for numerous concert tours. Later he moved to Stockholm, where he now makes his home with his wife and young son.

It took him five years to reach London, for his first projected visit was cancelled by the Ministry of Labor on account of his Russian origin. A few years later, when this rule was annulled, and he made plans once more for a tour of the British Isles, his manager died, and again there was a postponement. At last, in 1934, he made his London debut, "creating a sensation" in the words of the London Times.

His New York debut three seasons ago was another triumph.

Mr. Barer will be heard as soloist with the New York Philharmonic Orchestra, at one of the Sunday concerts, during the current season.

VARIATIONS

We are wont to think of present world conditions as unique in history, but long ago, Benjamin Disraeli made this utterance: "Were it not for music, we might in these days say that the beautiful is dead."

During the war of 1914-1918, John Barbirolli, conductor of the New York Philharmonic Orchestra, met the major of his regiment while they were both on a short furlough, and each discovered the musical propensities of the other. The major played the viola; Barbirolli was a 'cellist. And they thought it would be fine if they could ferret out a couple of violinists and make some quartet music. Two other privates (Mr. Barbirolli's rank) were duly discovered, and the four men got together in a little room somewhere near the front to entice the muse. They found to their dismay that the only music they had was the 'Emperor' Quartet of Haydn, that beautiful work which contains the melody used for the Austrian hymn and also for 'Deutschland über Alles!

So, in trepidation lest the regiment learn that a major and three privates in the British Army were playing music that was at least subversive, not to say disloyal, they put on mutes, stuffed the doors with towels and proceeded cautiously to their music making.

"For two hours, all nationality and strife and bitterness were forgotten," said Mr. Barbirolli, "and only music remained."

The moral is perfectly clear, don't you think? — "*Musical America*"

The glorious voice of JUSSI BJOERLING will be heard here on December 7th.

The New York critics are unanimous in declaring that Bjoerling is the finest tenor to be heard on the Metropolitan stage in recent years.

Since the death of Caruso, no other artist has sung the part of Manrico in "Il Trovatore" as it should be sung; that is, hitting the high C's and sustaining them in full voice.

Bjoerling can soar up to a high C and hold it.

"All singers attempt Schubert, but rarely does one succeed in giving his songs as finished and satisfying an interpretation as was heard last night. Mr. Bjoerling is unquestionably one of the greatest singers of our time." — *New York Sun*, January, 1938



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◆ PROGRAMME ◆



Ladies occupying Main Floor seats are requested
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I.

TWO CHORALES *Bach-Busoni*

Now comes the Gentile's Saviour

Rejoice, beloved Christians

Continued on Page Eight

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WED. MATINEE.

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WALKER THEATR

PROGRAMME—Continued

TWO SONATAS Scarlatti

G major

A major

Continued on Page Nine

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PROGRAMME—Continued

Domenico Scarlatti (1685-1757) became the most celebrated harpsichord player of his time, having defeated Handel in a competition on this instrument, although Handel surpassed him as an organist.

Scarlatti was the founder of modern piano technique. He composed 60 sonatas and many other works which sound amazingly "modern" and are still extremely popular.

Continued on Page Eleven



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PROGRAMME—Continued

II.

FANTAISIE	}Chopin
IMPROMPTU IN A FLAT MAJOR.....		
SCHERZO IN C SHARP MINOR.....		

INTERMISSION

Continued on Page Twelve



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PROGRAMME—Continued

III.

THREE STUDIES *Scriabin*

C sharp minor

D flat major

D sharp minor

Continued on Page Thirteen

CAPITOL THEATRE

Starting Thurs., Nov. 23

**DEANNA
DURBIN**

in

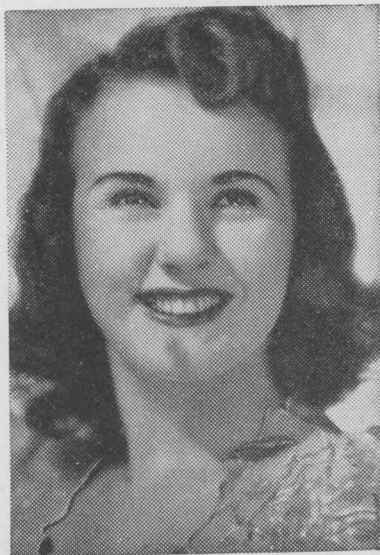
"First Love"

HEAR DEANNA SING—

"ONE FINE DAY"—*Madame Butterfly*

"HOME SWEET HOME"

MEDLEY OF STRAUSS WALTZES



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REGISTRAR: MRS. H. J. LUPTON.

PROGRAMME—Continued

Alexander Scriabin, (1872-1915) was one of the leaders of the Futuristic School of Music which has developed into Modernism.

His works (later than Opus 20) are based on his harmonic system, developed from upper partials, in which conventional tonality disappears. He called the new combinations "Mystic Chords".

"Mystery," on which he was at work when he died, would have combined odour with colour and tone.

Continued on Page Fourteen

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PROGRAMME—Continued

IV.

SONETTO DEL PETRARCA No. 104.....

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DIE FLEDERMAUS

Liszt

J. Strauss-Godowski

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—*New York Herald-Tribune, Jan. 5, 1938*

"I am certainly not prepared to deny that Mr. Bjoerling is the world's greatest
tenor, for I have not heard any living tenor sing better."

—*Chicago Tribune, Dec. 14, 1938*

"Mr. Bjoerling's singing tempts one to swollen and enpurpled praise. . . .
Moreover, few tenors can boast a voice of such wide compass and so even from
top to bottom." —*Pitts Sanborn, New York World-Telegram, Jan. 18, 1939*

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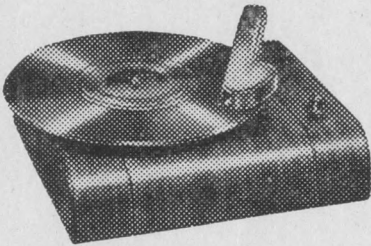
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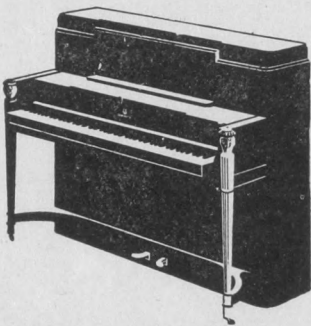
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